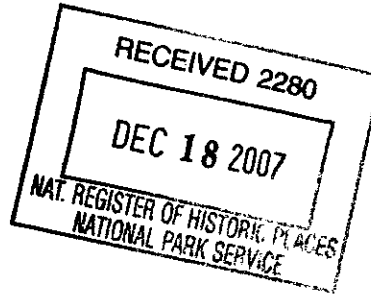


United States Department of the Interior  
National Park Service



1474  
**SENT TO D.C.**  
3-7-08  
Re-sent

**NATIONAL REGISTER OF HISTORIC PLACES  
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

**1. Name of Property**

historic name **International Tailoring Company Building**

other names/site number

**2. Location**

street & number **847 West Jackson Boulevard**  Not for publication

city or town **Chicago**  vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60607**

**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant  nationally  statewide  locally. (  See continuation sheet for additional comments.)

William L. White / SHPO  
Signature of certifying official

12-12-07  
Date

**Illinois Historic Preservation Agency**

State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. (  See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

\_\_\_\_\_  
American Indian Tribe

Name of Property **International Tailoring Company**

**Cook County, Illinois**

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**4. National Park Service Certification**

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I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register	_____	_____
<input type="checkbox"/> removed from the National Register	_____	_____
<input type="checkbox"/> other (explain):	_____	_____

---

**5. Classification**

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Ownership of Property  
(Check as many boxes as apply)

- private  
 public-local  
 public-State  
 public-Federal

Category of Property  
(Check only one box)

- building(s)  
 district  
 site  
 structure  
 object

Number of Resources within Property  
(Do not include previously listed resources in the count)

Contributing	Noncontributing
<u>  1  </u>	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u>  1  </u>	_____ Total

Number of contributing resources previously listed in the National Register

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

Name of Property **International Tailoring Company**

**Cook County, Illinois**

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**6. Function or Use**

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Historic Functions (Enter categories from instructions)

**INDUSTRY / manufacturing facility**

Current Functions (Enter categories from instructions)

**Primarily VACANT, partially COMMERCE / business / offices**

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**7. Description**

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Architectural Classification

(Enter categories from instructions)

**LATE 19<sup>th</sup> and 20<sup>th</sup> CENTURY / Commercial Style / Italian Renaissance Revival**

Materials (Enter categories from instructions)

Foundation **reinforced concrete**

Roof **reinforced concrete and bitumen**

Walls **brick and terra cotta**

other

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property **International Tailoring Company**

**Cook County, Illinois**

**8. Statement of Significance**

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- X** **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- X** **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or a grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

**Industry and Social History**

Period of Significance **1916-1956**

Significant Dates **1916, 1922, 1925**

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder **Mundie & Jensen**

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

Name of Property **International Tailoring Building**

County and State **Cook County, Illinois**

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**9. Major Bibliographical References**

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(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**See Continuation Sheet for bibliography**

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # \_\_\_\_\_

recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository **University of Virginia**

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**10. Geographical Data**

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Acreage of Property **.67**

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing
1	16	446126	4636192	3	_____	_____
2	_____	_____	_____	4	_____	_____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

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Name of Property **International Tailoring Building**

**Cook County, Illinois**

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**11. Form Prepared By**

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name/title **Daniel Bluestone**

organization **Director, Historic Preservation Program, University of Virginia** date **October, 2007**

street & number **Box 400122**

telephone **972-868-9197**

city or town **Charlottesville**

state **Virginia**

zip code **22904**

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**Additional Documentation**

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Submit the following items with the completed form:

Continuation Sheets

**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

**Photographs**

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

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**Property Owner**

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(Complete this item at the request of the SHPO or FPO.)

name **Place Properties**

street & number **5215 N. O'Connor Boulevard**

telephone **972-868-9197**

city or town **Irving**

state **Texas**

zip code **75039**

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

International Tailoring Company Building  
Cook County, Illinois

Section number 7 Page 1

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**Section 7: Description**

**Summary Paragraph**

Located on the southeast corner of West Jackson Boulevard and South Peoria Street in Chicago, Illinois, the International Tailoring Company building is a ten-story industrial loft constructed in 1915-1916 as the office and factory of a leading men's clothing manufacturer. The building occupies a level urban site a half-mile west of the downtown Loop. Mundie & Jensen, architects, designed the building in a modest Renaissance revival commercial style; they clad the building with light colored face brick, common brick, terracotta, granite, and glass. Steel columns and girders, fireproofed with concrete, support the building's reinforced concrete floors and roof. Mundie & Jensen also designed the ten-story south addition to the building in 1922; this addition harmonizes with but does not copy the form and style of the original building. With the completion of the south addition the building extended 117 feet along Jackson Boulevard and 227 feet along Peoria Street. Above the first floor level, the floor plan and the building mass take the form of a shallow U; the building has a substantial exterior light court, which faces east onto an alley that runs north-south through the middle of the block bounded by Jackson Boulevard, Van Buren, Green, and Peoria streets. The east elevations are enclosed in common brick, while the north, south, and west elevations are enclosed in light colored face brick and white terra cotta, with gray granite enclosing the bases of the building's exterior piers. A clock tower, twenty-one feet square and seventy-five feet high, rises from the center point of the building's north elevation and encloses a 15,000-gallon water tank. Built of brick and terra cotta, the tower is currently entirely enclosed in metal siding, a cheap, short-term solution taken in the 1980s to address the problem of pieces of terra cotta falling from the roof to the sidewalk below. A planned building restoration will remove the metal siding from the tower. Architecturally, the building retains its historic industrial character and a substantial degree of its original architectural integrity.

Key architectural features of the International Tailoring Company building demonstrate its designers' thoroughgoing concern with natural light and ventilation. The light colored face brick of the main elevations, the white terra cotta trim, the substantial percentage of each elevation given over to window openings, and the large exterior light court exemplify both a practical and symbolic interest in light and air. Despite the size of the building, a tailor would never work further than thirty feet from one of the large exterior windows that flooded the twelve-foot high production rooms with natural light. This particular element of the design helps underscore the reforms adopted by the International Tailoring Company in both labor conditions and architecture. The building contributed to a major transition in Chicago's clothing industry, as production moved from small-scale, dimly lit, and poorly ventilated sweatshops to large factories, where a premium was placed upon good light and air and safer working conditions.

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**NATIONAL REGISTER OF HISTORIC PLACES  
CONTINUATION SHEET**

International Tailoring Company Building  
Cook County, Illinois

Section number 1 Page 2

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The building's main north elevation, facing Jackson Boulevard, is composed using the tripartite division of base-shaft-capital common in many high-rise Chicago buildings of the late-nineteenth and early twentieth century. Compositionally, two stories are gathered into a base. This is topped by a single-story entresol in which each structural bay is divided in half by a white terra cotta false pier extending vertically between the white terra cotta and brick spandrels that frame the third floor. The entresol serves as a transitional story to the shaft, which comprises the building's visually unified mid-section of six stories, floors four through nine. The capital is composed separately as a single, top story. The tower springs from the two central bays of the building. It has a single story base on the roof with a heavy projecting corbel course. This base is twice as wide as the main shaft of the tower. Two thirds of the tower's elevation is made up of a single section with a pair arched windows in each tower face. The top third of the tower is given over to the clock face. A balustrade with projecting crests topped the tower in the original design.

The main elevation is composed around six structural bays. The main entrance occupies the easternmost bay. This entrance is through a monumental two-story high terra cotta arch with a projecting crown molding. Structurally, the upper part of the entrance arch is actually a functioning part of the second floor, not part of the lobby space. The entrance bay, like all of the other structural bays in the main elevation, is framed by projecting brick piers that run uninterrupted from their granite bases to the top of the building. The entrance structural bay is visually divided vertically into two sections by a minor continuous false terra cotta pier that extends from the cornice above the second floor all the way to the roof; this visually continuous pier is broken only by projecting spandrels at the third and the tenth floors. In all of the floors in the shaft/middle section of the building, the false pier projects in front of the green terra cotta spandrel add to the building's overall sense of verticality. In the end bays, the false piers also supported heraldic crests with the company's "ITC" monogram. With square openings for windows on floors three through nine, the building is topped with a continuous line of twelve arched windows. Even though there is no difference structurally between the entrance bay and the other bays in the building, the continuous false pier in the entrance bay and the widened brick pier at the corner give the facade a visual sense of greater structural solidity at the corner. The westernmost bay of the main elevation is identical to the entrance bay, save for the fact that there is no entrance arch in the lower two floors; instead, a green terra cotta spandrel is simply recessed behind the plane established by the brick piers.

The two bays adjacent to the end bays are visually the most open. In the shaft section of the building there is no false pier between the structural piers. The green terra cotta spandrels are recessed behind the front plane of the building and the projecting brick piers. In the building's middle two bays, the false piers of the end bays are reintroduced to lend visual support to the tower that rises above this section of the building. In the five bays west of the entrance bay, the first and second stories were gathered visually into a colossal order arcade, established by projecting structural piers and recessed green terra cotta spandrels. The false piers in the entresol, in the arcaded top story, and in four of the six bays in the mid-section of the building are entirely omitted in the lower two stories, which opens this section of the elevation entirely to windows. The large display-type windows on the first story rise above a low, enclosed sill.



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International Tailoring Company Building  
Cook County, Illinois

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On the main elevation, a previous owner replaced all of the original windows except those in the tower. Double hung green metal sash windows fill all of the original window openings. The dominant aesthetic of the building's main elevations is established by the spatial relationship between the solids of the light brick and white terra cotta piers and spandrels and the voids established by the green terra cotta spandrels and windows. This void and solid pattern helped give the building its verticality and its light and airy character. The original windows, an extremely light grid of metal muntins and glass, maximized light to the interior and were intended to visually recede in the composition of the façade. Like the original windows, the replacement windows are recessed from the front plane of the building and continue to play the muted secondary roll that the original windows played in the design. The replacement windows do not compromise the architectural integrity of the building. The failure of the terra cotta crests with the "ITC" monogram that projected above the cornice coping at the corners of the elevations led a previous owner to remove this feature of the cornice. The removal of these modest ornamental projections at the corners has not compromised the overall integrity of the building, which remains quite high. The historic form and character of the International Tailoring Building remains quite apparent today.

Mundie & Jensen designed the west Peoria Street elevation of the original 1915-1916 building very much along the same lines as the main elevation. As in the main elevation, there were six structural bays. The terminal bays at the north and south ends of the Peoria Street elevation were nearly identical to the west bay of the main elevation. The only notable change was that a fire escape projected from the south terminal bay, and a single door took the place of a single window at the south edge of the elevation. The four structural bays between the end bays were designed along lines similar to bays that stood adjacent to the terminal bays in the main Jefferson elevation; these four bays received no false piers to divide the window openings, except in the entresol third floor and the arcaded top floor. The difference in the treatment of the central bays of the Jackson and the Peoria elevations relates to the fact that the Peoria bays did not require the compositional thickening given by adding piers; they did not have the compositional burden of needing to visually support a tower rising above the roofline.

With the exception of the northernmost bay of the Peoria Street elevation, the first story window openings of the original building have been bricked up. Building renovation plans anticipate the reopening of window bays along Peoria Street. The same replacement windows found in the main elevation are also found in the Peoria Street elevation. These replacement windows do not compromise the architectural integrity of the elevation.

Above the first floor, the original 1915-1916 building took the shape of a truncated and backwards L. The east facing exterior light court actually took up nearly a quarter of the entire plan of the building. The secondary and tertiary elevations, facing south and west, had an entirely different character from the Jackson Boulevard and Peoria Street elevations. They were all constructed of common brick. The windows had simple terra cotta sills and lintels, and the roof parapet was topped with simple terra cotta caps. Common brick projecting piers rose continuously from the bottom to the top of the elevation. The southernmost elevation was

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built as a simple common brick party wall, with only a single window. The 1922 addition was built against this earlier elevation and the wall is no longer visible from the exterior. The east elevation of the light court in the 1915-1916 section of the building consists of three structural bays with a group of three double hung windows on each floor, in each bay. All the windows in light court's two northern bays have been replaced with simple double hung windows. The three windows in the southernmost bay of the light court still have the original double hung windows with a pane configuration of three over three with the metal muntins dividing the six lights in each window vertically. The north elevation of the light court in the 1915-1916 section has three structural bays, separated by projecting common brick piers rising from the bottom to the top of the building. The eastern bay has two windows on each floor with the three-over-three pane configuration. The adjacent bay to the west has on each floor a single window with a three-over-three pane configuration and a single door giving access to the metal exterior fire escape. The westernmost bay of the north elevation of the light court has a group of three double hung windows. The windows in the two eastern bays are original. The windows in the westernmost bay are the same as the replacement double hung windows with green metal sashes found in other sections of the building. The east half of the light court in the 1915-1916 section of the building had a one-story workroom with six sawtooth skylights providing natural light. This space is still intact, but the skylights have been covered in roofing material. A raised reinforced concrete loading dock extends east towards the alley from this one story workroom.

The easternmost common brick elevation of the 1915-1916 building rises directly from the sixteen-foot wide alley that runs north and south past the building. This elevation is made up of three structural bays. The northernmost bay has a pair of double hung windows with a three-over-three bay configuration. Most of the original windows are still in place. The next bay to the south was designed to have a pair of double hung windows. These windows, which illuminated the original passenger elevator shafts, have since been bricked up. The southernmost bay has a single double-hung window with a three-over-three pane configuration on each floor that illuminates the interior staircase in the original section of the building. On the roof of this section of the building, the southern two bays have a one story mechanical penthouse for the elevator machinery that extends the exterior wall one story higher. In the mechanical penthouse one bay has a pair of double hung windows, and the bay with the staircase has a single window rising above the windows below. These elevations were designed to be secondary utilitarian elevations and they maintain that character today.

Mundie & Jensen designed the 1922 addition to the International Tailoring Company to harmonize in form, scale, and function with the original building. They made some slight variations in the design. The main Peoria Street elevation is divided into five structural bays. The main entrance into the addition is through a formal two-story rectangular opening, which contrasts with the arched opening of the Jackson Boulevard elevation. In the piers flanking the entrance the architects designed shallow niches for the polychrome bas relief terra cotta figures of male tailors dressed in colonial garb sitting crossed legged and sewing. The figures nicely capture the function of the building while, perhaps, shifting the attention of passersby away from the largely immigrant and increasingly female workforce of Chicago's 1920s clothing industry. The spandrel between the first and the second floor in the entrance bay is recessed, providing a clear mark of the entrance while not

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intruding on the monumentality of the two-story frame for the entrance. Unlike the Jackson elevation, the spandrels between the first and second floor in the bays adjacent to the entrance are all brought flush with the piers and are enclosed in light colored terra cotta block. The spandrel above the second floor windows is capped by a projecting cornice course that runs continuously across the entire elevation.

The projecting brick piers, faced in buff colored brick, on the middle section of the elevation of the 1922 addition all visually spring from projecting cornice over the second floor, rather than continuing to the ground as they do on the main elevation. There is no entresol on the addition and the third floor is composed as part of the shaft or mid section of the building. The brick courses and wall of the entrance bay project slightly forward of the other three middle bays of the elevation. In the entrance bay, a false rounded terra cotta pier runs from the top of the second floor all the way to the tenth floor, where it forms the mullion between the two arched window openings at the top of the bay's elevation. In end bays the spandrels are covered in white terra cotta panels with a projecting circle in the middle of each spandrel panel. Although it lacks an entrance, the southernmost terminal bay of the Peoria Street elevation is treated in the same manner as the entrance bay, in the area above the second floor. In the tall arches of the terminal bays and in the tenth floor window arches, the brickwork steps back in three planes to visually deepen the arch. In the middle three bays, piers run uninterrupted from the cornice above the second floor to the projecting lintel above the ninth floor. White terra cotta encloses the bottom and the top of these piers, forming simple bases and capitals. The brick spandrels have terra cotta sills and lintels and are recessed from the front plane of the elevation. They lie behind the piers. On each of the upper floors the middle three bays have three double hung windows grouped together.

The south elevation of the 1922 addition is six bays wide and follows the same pattern as the Peoria Street elevation. The only modifications are concessions to the secondary, non-street nature of this elevation. The first two floors of the westernmost bay, adjacent to Peoria Street, are enclosed in white terra cotta; however, the five bays to the east are faced in buff colored face brick with white terra cotta sills and lintels at the window openings. Like the terminal bays in the 1922 addition of Peoria Street, the westernmost bay of the southern elevation has the rounded, engaged terra cotta column rising from the top of the second floor to the top floor. A three-story section of this column is missing. The spandrels in this bay are terra cotta with the raised circular pattern. The easternmost bay, adjacent to the alley, has brick spandrels and a brick pier, as opposed to the terra cotta spandrels and columns found in the of the westernmost bay adjacent to Peoria Street. One of the middle bays on the south elevation has an exterior metal fire escape. A later truck loading dock and a roofed area project south from the section of the south elevation adjacent to the alley.

Like the original building, the east elevation of the 1922 addition is enclosed in common brick with windows and their terra cotta sills and lintels dominating the openings in the structural grid. The 1922 addition provided a less generous light court. Rather than having the single story workroom at the east side of the light court, the addition enclosed this space on every floor. This made the 1922 exterior light court essentially two structural bays by two structural bays, rather than the three bay by three bay court of the original building. The fenestration pattern of the three bays on the southern end of the 1922 addition's east elevation has slight

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variations from one bay to the next. The southernmost bay has two grouped windows and a wide brick pier at the corner. The middle bay has two windows and a door to the exterior fire escape. The third bay groups three windows together. The majority of the windows are replacements with green metal sashes and triple lights, divided horizontally. The first and the second floor have an older grid of metal sash windows; each window is three panes wide by four panes high. The north elevation of the light court is two structural bays wide, with groups of three double-hung windows in each bay. Two bays make up the east elevation of the light court. The south bay has three grouped double-hung windows. The adjacent bay has a single, small, double-hung window with a three-over-three pane configuration, divided vertically with thin metal muntins. This two-bay section of the east elevation also has a one-story two-bay wide elevator machinery penthouse on the roof with double-hung windows facing east. The east elevation was designed as a secondary utilitarian elevation, harmonizing with the east elevation of the original building, and it maintains that character today.

The interior of the International Tailoring Company building does not have any particularly distinctive architectural features. The building interior is utilitarian—designed to accommodate factory production. The sixteen-foot high ceilings in the first story accommodated the open plan of the company offices. The mosaic tile of the original lobby floors has been replaced by terrazzo. Marble wainscot still lines the lobby walls. In the original 1915-1916 building, two passenger elevators, two freight elevators, and a stair provided vertical circulation. A single passenger elevator, two freight elevators, and a stair provided circulation in the addition. Both sections of the building had two exterior fire escapes included in the original design. In both the original building and in the 1922 addition, Mundie & Jensen concentrated the vertical circulation cores and the stacks of men's and women's toilets together on the light court, reserving the better-lit sections of the building that overlooked the streets for the expansive clothing manufacturing work rooms. The significant and impressive quality of the interior remains its high ceilings and large windows, which represent the distance between the Chicago garment industry's early dark and cramped sweatshops and light and airy modern factory buildings. The ceiling heights and window openings capture the crux of the interior design intention. International Tailoring Company tailors worked in interiors flooded with natural light. Despite the partitioning of many of the floors into smaller offices, the integrity of the well-illuminated interior, with its high ceilings and expansive windows persists.

What is characteristic of the interior integrity also pervades the exterior. The solid-void relationship of the original design, discussed above, emphasized the light vertical lines in the composition of the building. The large east light court revealed the concern with natural light, represented symbolically by the light colored face brick on the main elevations and in the vertical compositional lines of the building. This light airy character is clearly apparent despite the replacement of original windows by a previous owner. The bricking in of some window openings at the first floor level of the secondary elevation in a ten-story building does not mask the overall design intention or character. Moreover, current restoration plans call for the reopening of these first windows. Similarly, plans are underway for removing the cladding of the tower and repairing the terra cotta pieces that were failing when the tower was enclosed. The essential historic character, scale, and integrity of this industrial building are clearly evident in its current form.

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**Section 8: Significance**

Summary Paragraph

Designed by architects Mundie & Jensen and constructed in 1915-1916, with a substantial addition completed in 1922, Chicago's International Tailoring Company building possesses historic significance corresponding to National Register of Historic Places criteria A and C. The building is associated with the broad pattern of Chicago history in the area of both industry and social history. In the late nineteenth and early twentieth century, clothing manufacture grew to be one of Chicago's leading industries, employing more people than any other single industry. In 1909 clothing manufacture gave employment to 45,036 people, over 12% of Chicago's industrial workforce

<sup>1</sup> The industry employed more people than the foundry and iron and steel industries, more people than the slaughtering and meat packing industry, and more than the printing and publishing business. Clothing manufacture was Chicago's largest single employer, and yet the industry was split between two basic organizational forms. On the one hand, hundreds of small sweatshops employed many immigrant laborers in harsh economic and physical conditions; on the other hand, a growing number of modern factories competed with sweatshops by using more advanced technologies and speeding up clothing production through the minute subdivision of clothing production into discrete tasks, essentially deskilling the tailors' and seamstresses' craft.<sup>2</sup> The sweatshop was the object of major reform campaigns in the 1890s that pushed clothing manufacture increasingly in the direction of factory production. Part of the anti-sweatshop reform vision aimed to move clothing workers away from dispersed, small scale, shifting employment sites to larger factories where workers stood a better chance of organizing for the purpose of collective bargaining. The International Tailoring Company building exemplifies the transition in Chicago from sweatshop to unionized factory labor in clothes production. The size of the factory made it a significant site of labor disputes and strikes by newly unionized clothing workers. The reformers' success in moving production towards factories and the rise of clothing worker unions highlights the criterion A local significance of the building in the areas of industry and social history; the industry and social history significance of the International Tailoring Company building encompass important developments in Chicago labor history. The design and architecture of the International Tailoring Company building embody the distinctive characteristics of a type and period of construction--the modern clothing factory. Mundie & Jensen's design for the building also reflects the significant effort on the part of Chicago architects in the early twentieth century to embellish Chicago's factories, warehouses, and loft buildings as part of the broader City Beautiful Movement. In relation to its architecture, the International Tailoring Company building possesses criterion C local significance. The period of significance, 1916-1956 reflects the general fifty-year threshold for National Register significance.

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Chicago Clothing Industry: From Sweatshop to Factory

In 1915-1916, when the International Tailoring Company built its ten-story building on Jackson Boulevard, it joined a handful of other businesses that since the 1890s had built and operated massive Chicago clothing factories. The clothing industry had expanded dramatically after the Chicago fire of 1871 and by 1900 it exceeded all other Chicago industries in the number of workers employed, accounting for 11% of industrial employment. The city had also captured 15% of the national market for men's clothing production, exceeded only by New York City. Chicago specialized in the expanding lines of ready-made men's clothing purchased by both working-class and middle-class men. Chicago's advantages in transportation and mail order distribution boosted the fortunes of the clothing industry. As Chicago engaged in national competition in the clothing industry, it relied on an extensive system of sweatshops. Clothing manufacture was contracted out to small shops that employed immigrant labor, including many women and children, who worked for long hours in cramped and unsanitary conditions for some of the lowest wages paid for industrial work in Chicago.

The plight of sweatshop clothing workers attracted the attention of Chicago reformers in the 1890s. Reformers associated with Hull House, the West Side settlement house, helped lead the anti-sweatshop campaign in Chicago and Illinois. In 1895 Jane Addams wrote that, "Hull-House is situated in the midst of the sweaters' district of Chicago. . . . The residents have lived for five years in a neighborhood largely given over to the sewing trades, which is an industry totally disorganized. Having observed the workers in this trade as compared to those in organized trades, they have gradually discovered that lack of organization in a trade tends to the industrial helplessness of the workers in that trade. . . . No trades are so overcrowded as the sewing trades; for the needle has ever been the refuge of the unskilled woman."<sup>3</sup> Addams and her colleagues, particularly Florence Kelley, realized that the small and dispersed system of sweatshops made labor union organizing of workers particularly difficult. With that in mind they crusaded to end sweatshop production as a means to force relocation of clothing production into factories that could be more easily organized. In 1893, reformers succeeded in having the Illinois Legislature pass an anti-sweatshop bill. The law forbade the employment of children under the age of 14 and the employment of non-family members in home production; it also included provisions to enforce an eight-hour day for women and girls. Governor John Peter Altgeld, who served as Illinois's governor between 1893 and 1897, appointed Hull House's Florence Kelley to the position of factory inspector for the State of Illinois, where she helped enforce child labor, workplace safety, and anti-sweatshop laws.<sup>4</sup> Enforcement of the laws proved difficult, however, and in 1899 the Chicago Tribune still noted a flourishing sweatshop system. The newspaper documented the system in an article headlined, "SEARCHLIGHT ON THE SWEATSHOPS OF CHICAGO. Where 17,000 Garment Workers, Mostly Women And Children, Toil In Hot, Small Rooms For The Pitiful Wages That Keep Together Their Relics Of Body And Soul—Sanitary Conditions Investigated—Menace To Public Health Among The Home-Finishers—Statistics Of State Inspections—Scenes In The Various Colonies."<sup>5</sup> Reformers began to assume that their best hope for substantial progress would come only by banning tenement production of clothing altogether.

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Reform pressure slowly moved production out of sweatshops and into factories, setting the stage for the massive scale of work done in the International Tailoring Company building. Interestingly, the reform affected the consumer side of the clothing business as well as the production side. Florence Kelley and other reformers tried to encourage consumers to demand the union label when buying their clothes.<sup>6</sup> They also were more than willing to raise the specter that clothing coming from unsanitary sweatshops could spread vermin and serious infectious diseases to consumers and their households. Department stores began reassuring customers about the conditions in which their clothing was produced. A 1902 Mandel Brothers department store advertisement declared, "There's not a sweatshop garment in our entire assortment, nothing but the workmanship of well paid, contented, clever needlewomen plying their craft amid cheerful, healthful, surroundings."<sup>7</sup> In 1903 Schlesinger & Mayer insisted, "There's not a garment shown in our great assortments but was made under the strictest sanitary conditions—no sweatshop products."<sup>8</sup> In 1919 Sell Brothers declared that their suits were made "by experienced tailors, in sanitary, daylight workrooms—not sweatshops."<sup>9</sup> Besides the pressure from reformers and consumers, economic changes in the clothing manufacturing business accelerated the move towards factory production in the early twentieth century. With that transition came a rise of union organization that Hull House reformers and others saw as the only hope for improving the economic position of clothing workers.

Jacob L. Reiss and the International Tailoring Company

Established in 1896, the International Tailoring Company and its founder and president Jacob L. Reiss (1874-1955) rode the wave of clothing factory production from humble origins to great prosperity. Reiss incorporated the International Tailoring Company with \$5,000 in capital, raised in part through investment from E. E. Barrett and William T. Hapeman, two Chicago lawyers.<sup>10</sup> By the 1920s Reiss's company had sales of \$2,000,000 per year and employed 1,300 people in its Chicago and New York plants. Jacob L. Reiss was born in Wisconsin in 1874 to parents who had immigrated to the United States from Prussia and settled in Wisconsin by the mid-1860s. In 1880 the family lived in Sheboygan, Wisconsin, where Jacob's father Clemens Reiss worked as a produce dealer supporting his family, which in 1880 included his wife Anna and eight children aged 3-15.<sup>11</sup> Jacob Reiss moved to Chicago in the 1890s and at the age of 21 was already a department manager, likely supervising tailoring work. After establishing the International Tailoring Company, Reiss may have done contract work for larger manufacturers but there is no evidence that he ever engaged in sweatshop production in the classic sense of running a small shop crammed into a tenement in a crowded immigrant neighborhood. In fact, for its first two decades of business Reiss's company operated in leased space, located in modern loft buildings in or immediately adjacent to Chicago's downtown Loop. In 1895, when Reiss was employed as a department manager, he worked on the 10<sup>th</sup> floor of the twelve-story Lee's Building on Fifth Avenue in the Loop. Constructed in 1893 of brick and terra cotta, with a steel frame, the building was praised in a contemporary guidebook as "absolutely fire-proof and strong enough to resist the heaviest strain. It is the best naturally lighted office building in the city, having a wide alley on three sides."<sup>12</sup>

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Reiss and the International Tailoring Company spent years operating out of the building designed by Adler & Sullivan for Martin Ryerson in 1888, located at the corner of Adams and Market streets and later known as the Walker Warehouse. In the 1890s and early 1900s in blocks immediately around the Ryerson Building, some of the Chicago's largest clothing manufacturers constructed substantial factories that presented forms that stood in sharp contrast to the world of the sweatshop. In 1908-1910, Hart, Schaffner & Marx, for example, which employed 8,000 clothing workers, constructed a twelve-story, one million dollar building, at the northwest corner of Monroe and Franklin streets. Designed by Holabird & Roche, the building plan was described as being "not only the highest grade of fireproof construction, but also . . . one of the largest and most perfect buildings devoted to the manufacture of clothing in the world. . . . The stories will be higher than in any other building in the wholesale or retail district, the first floor being fifteen feet high and the others averaging thirteen and one-half in the clear, while in addition to every conceivable device for the facilitation of business special efforts have been made for conserving the comfort and health of the employees."<sup>13</sup> In 1907 Jenny, Mundie, & Jensen, the predecessor firm to Mundie & Jensen, constructed a 10-story fireproof factory for Wickwire & Company, a major clothing manufacturer, at the corner northeast corner of Franklin and Van Buren streets. It was large factory buildings like Hart, Schffner & Marx and Wickwire & Company, constructed in the years during which Reiss's company was itself growing, that provided the immediate architectural context and precedent for the building that International Tailoring built on Jackson Boulevard. It is notable that Adler & Sullivan's Ryerson, Holabird's Hart, Schaffner & Marx factory and Jenny, Mundie & Jensen's Wickwire building, and Holabird & Roche's 1903-1911 McNeil Building at 325 West Jackson have all been replaced by modern redevelopment, lending added significance to the International Tailoring Company building. These were the buildings that were most closely related in form and use to the International Tailoring Company building. They provided the historic and architectural context for the building. They have all been demolished. Moreover, there are no surviving clothing manufacturing buildings with the distinctive rooftop tower that prominently distinguished the design of the International Tailoring Company from other clothing factories at this time.

Jacob Reiss's tremendous success in operating the International Tailoring Company led him to relocate his family in 1902 to New York City. The family took up residence in an apartment on Manhattan's Riverside Drive while Reiss expanded his company's factory production to New York's garment district. Reiss and his family were living in New York on March 25, 1911 when a fire at the Triangle Shirtwaist factory at the corner of Manhattan's Greene Street and Washington Place took the lives of 146 workers, including many women and girls who worked 60 to 72 hours per week for the company. The tragedy sparked outrage at the unhealthy and unsafe working conditions of clothing workers as unions began to win public support for their organizing efforts and demands for better working conditions. An estimated 80,000 people marched for hours up Fifth Avenue to attend the funeral of the victims.<sup>14</sup> In New York and around the country, reformers and public officials focused new attention on industrial safety. Sweatshops and the tragedy of the Triangle Shirtwaist fire provided something of the social and labor context for the construction of the International Tailoring Company building in Chicago.



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Mundie & Jensen and the Architecture of Light

Where sweatshops were portrayed as dirty, cramped, dark, and unsafe, the modern clothing factory exemplified by Mundie & Jensen's design for the International Tailoring Company plant was clean, spacious, brightly illuminated by natural light, and constructed with an eye to worker comfort and safety. The buff colored face brick of the main elevations, the white terra cotta, and the building's dominant vertical lines all expressed the light, airy, and sanitary interior. The large exterior light court and unusually high ceiling also represented a commitment to well-illuminated interiors. When the Chicago Tribune published notice of the building plans, it alluded to its modern form and pointed to its high ceiling: "What is claimed to be the 'last word' in buildings for a business that combines mail order with manufacturing features is the new International Tailoring company at Jackson boulevard and Peoria street."<sup>15</sup> The building also incorporated two exterior fire escapes, an interior stair, and three elevators, reflecting the need to insure workers' safety in a fire emergency. A 15,000-gallon tank providing water for the building's sprinkler system also pointed to the importance of fire safety in the design. The abundant provision of toilets for employees on every floor also addressed the comfort and cleanliness of the workplace. Toilet facilities in the sweatshops often consisted of outhouses in the backyard. The clock tower on top of the building provided a civic amenity to Chicagoans in the vicinity of the building. It may well have served as a reminder of the strict work regimen demanded of employees in the building. With hundred of employees contributing their small piece of the work product, factory operators demanded discipline and order, including strict obedience to the established hours of entering and leaving and working in the factory. The clock captured something of this new time discipline demanded of the workers in the building.

In the discourse about sweatshops reformers often spoke with frustration about the elusiveness of the sweatshop operators. When factory inspectors closed down a sweatshop, it often seemed to simply reappear in another tenement apartment or basement. The International Tailoring Company building, along with other modern clothing factories, seemed to announce the owners' commitment to stay put. This was part of the reformers' calculation—a huge investment in the physical plant would hopefully make company owners more agreeable to establishing harmonious relations with worker associations. The corners of the International Tailoring Company building's main elevations, as well as its roof tower, carried heraldic crests with the "ITC" monogram. The design seemed to suggest deep roots in the place as well as a willingness to be identified with the location—these were not sweatshop operators ready to disappear only to reappear elsewhere. Operations would be carried out in the bright light of day. The company also seemed to see some commercial value in being identified with an architecturally handsome building. Well into the 1920s, advertisements for the company prominently featured images of the building. One 1920s advertisement showed a cartoon of the United States with the New York and Chicago buildings of the company looming over their landscapes with a radio beacon connecting the buildings, calling attention to the "new spring line." Other radio messages written in the air above the country, broadcast from the New York and Chicago buildings declared, "All Wool," "Full Satisfaction Assured," "Choicest Patterns," "Models and Fabrics to Fit Every Taste," "Superb Quality," "A \$25

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Selection of Merit.” All these messages were happily juxtaposed with the buildings that seemed to represent equally quality, integrity, and character.

Chicago's Factory Beautiful Movement

The size and scale of the International Tailoring Company building helps establish its criterion C significance as embodying the characteristics of a type and period of construction—the rise of the modern Chicago clothing factory building. For the purposes of achieving a proper scale of factory production, for insuring natural light and worker safety, the design of the building did not need to include any of its exterior architectural embellishment, any of its terra cotta, face brick, monogram crests, monumental entrances, or, perhaps most notably, its extraordinary clock tower enclosing the water sprinkler tank. Fire suppression would have worked just as well if the tank had stood unadorned, without the carefully designed and costly tower. Water tanks on buildings throughout Chicago stood on the tops of roofs in their plain unadorned and utilitarian form. In the International Tailoring building, development of a new architectural typology intersected with a broader movement for city beautification.

In the late nineteenth and early twentieth century, Chicago's business and civic leaders promoted the City Beautiful Movement, insisting that the city should pursue beauty, culture, and refinement with the same vitality that it had pursued economic and urban development. The fundamental question before the city was whether Chicago's economic and industrial prosperity and its dominance in urban development would become ends in themselves or whether they could be turned towards the loftier goal of a cultivated city worthy of its size and greatness. The justification of lives and a city narrowly devoted to materialistic pursuits seemed bound up in the ability of people to channel private wealth into public culture and charitable deeds. The 1909 Commercial Club of Chicago, with its vision of a City Beautiful of expansive parks and boulevards, monumental civic and cultural centers, and a skyline tamed into beaux-arts order and refinement, represented one significant venue for addressing these issues. At the same time, a small group of architects who worked at the center of Chicago's seemingly utilitarian industrial landscape began to insist that factories, too, could contribute to the City Beautiful. They worked to convince their clients and their professional colleagues that industrialists should not simply reap their profits, then go and support beauty and culture in other parts of the city. Instead, these architects argued, industrialists should be willing to beautify the factory buildings that produced their wealth, and in doing so elevate and enrich the lives of their workers, city residents, and visitors alike.

The Chicago proponents of the City Beautiful often struggled to fashion an urban landscape that demonstrated that the city's seemingly boundless pursuit of mammon could be turned to the refined matters of beauty and culture. The industrial landscape itself offered a particularly promising field to express a commitment to more refined pursuits. Moreover, the rapid expansion of Chicago's industrial landscape also meant that many factories were moving away from the central city into more suburban neighborhoods. Embellished and architecturally distinguished buildings had the power to suggest through design that factories would not necessarily diminish the value of neighboring property. In 1915, the Architectural Record reviewed

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the buildings of one of the architects most directly associated with the aesthetic reform of industrial architecture, George C. Nimmons. Wrote the Record: "A number of interesting attempts have been made in the last few years to construct buildings which although their purposes required a high degree of economy, might, nevertheless, present a dignified and pleasing appearance. The Chicago architects particularly distinguished themselves in this field. The great warehouses and factories of which they have been the authors include some of the more notable contributions to architectural design in America."<sup>16</sup> In numerous designs over the previous decade, Nimmons had explored the use of varied colors in brick and terra cotta and employed historicist motifs to enliven and refine Chicago's industrial architecture.

Tanks, Towers, and Roofscapes

In surveying Nimmons's work, Architectural Record pointed out the way in which Nimmons and other Chicago architects had seized on the requirement of a roof top water tank as a point of departure for the architectural embellishment of the industrial landscape. On Nimmons's buildings, a tower "forms the dominating feature of the façade. The tower in each case, has a good reason for its existence, as it encloses the water tank of the sprinkler system usually required now by the fire insurance underwriters for a low insurance rate. The old method of erecting these tanks exposed on the roof was unsightly and unattractive. . . . The insurance requirements for water supply of an industrial plant, taking into account the size of the tank and its height above the roof, are nearly always such as to make it possible to design a well proportioned tower. Inasmuch as the expense involved in enclosing the sprinkler tank is not materially greater than the cost of supports and foundations for an exposed tank, it has often been possible to secure the owner's consent to make a water tower the principal feature of the main façade and utilize the base of such a tower for the main entrance. The result is that the sky-line of the buildings is much improved, and an interesting feature added to a design which might otherwise be a box-like and devoid of any particular attraction."<sup>17</sup> As if to further underscore the relationship between employee welfare and beauty, the Architectural Record pointed out that Nimmons's 1912 design for the C. P. Kimball Company automobile factory building at 3906-3936 South Michigan Avenue added a clock and a set of chimes in the place of the standard steam whistle to inform employees of the opening and the closing hours at the plant. The form and function of the Gothic tower on the Kimball hovered ambiguously between that of a factory and a cathedral.

George C. Nimmon's 1912 design for the Kimball Company's clock and water tower would have provided an immediate and notable precedent for Mundie & Jensen's 1915 design of the International Tailoring Company building. Nimmons later featured the Kimball design in his September, 1916 article in The Brickbuilder magazine titled, "Does it Pay to Improve Manufacturing and Industrial Buildings Architecturally?" For the article, Nimmons provided a "utilitarian" version of the Kimball design, stripping away all of the terra cotta details and architectural ornament and removing the tower, leaving a massive water tank supported a steel framework. He had his builder provide an estimate for the utilitarian design and discovered that it lowered the cost of the \$326,000 Kimball factory by only \$14, 957. When one took into consideration the benefits to the

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employees and the public as well as the advertising value of handsome industrial buildings, Nimmons answered the rhetorical question presented in his Brickbuilder title with a resounding “yes”—it paid to improve industrial design and to participate in the broader City Beautiful Movement.<sup>18</sup> Mundie & Jensen and their client Jacob L. Reiss had apparently arrived at the same conclusions in their design for the International Tailoring Company building.

Mundie & Jensen’s design for the International Tailoring Company’s enclosed water tank stood close to the historical mid-point of the debates and design experiments involving embellished Chicago industrial plants in general and enclosed water towers in particular. The design experiments originated in the early years of the twentieth century continued through the 1920s when the depression drastically curtailed factory construction. Several Chicago buildings can be cited as providing the context for the International Tailoring Company design. Richard E. Schmidt’s and Hugh M. G. Garden’s 1902 design for the Schoenhofen Brewery at 18<sup>th</sup> Street and Canalport Avenue included an enclosed water tower. For his part, Schmidt later credited Louis Sullivan’s 1902 design for the Carson, Pirie, Scott department store with including the first enclosed water tower in the city.<sup>19</sup> Nimmons & Fellows’s 1905-1906 design for Sears, Roebuck & Company’s massive warehouse and distribution center at 900-930 South Homan Avenue included a fifty foot square, two hundred and forty foot high tower that enclosed a 200,000 gallon water tank. Nimmons & Fellows also included an attached water tower in their 1909 design for Chicago’s Liquid Carbonic Company plant, located at 3100 South Kedzie Avenue. With his design for the Reid, Murdoch & Company warehouse on the Chicago River just east of La Salle Street, George E. Nimmons brought his industrial architecture into direct contact with Chicago’s City Beautiful Movement. He used the design, with its prominent clock and water tower, to fulfill the vision of the Burnham Plan to beautify the riverfront, providing a pedestrian promenade between the building and the river’s edge. Following the lead of Nimmons’s work in industrial design, the owners and designers of the Central Manufacturing District adopted a policy that banned unadorned roof top tanks for all buildings in their planned industrial district. S. Scott Joy served as the primary architect for the district in its early years, completing such buildings as the Pullman Couch Company at 3739-3723 South Ashland Avenue in 1915 and the National Carbon Building at 3711-3725 South Ashland Avenue in 1916. An impressive freestanding water tower, given the design of an Italian campanile, dominated the Pershing Road frontage of a major expansion of the Central Manufacturing District completed in 1917. Architect Alfred S. Alschuler also designed several towered industrial plants and warehouses: the 1906-1911 towered clothing plant of A. Stein & Company at Congress Street and Racine Avenue; the 1912 Thompson Commissary located on 107 W. Kinzie Street, with its enclosed tower; as well as, designs for the Victor Manufacturing Company and the ILG Electric Ventilating Company featured in the pages of the Chicago Tribune under the headline, “Towers Add Dignity and Beauty to Chicago Plants.”<sup>20</sup> In 1926 the Tribune claimed that F. E. Davidson, former president of the Illinois Society of Architects, was a “pioneer in hiding tanks in towers” for his 1910 design for Progress Company located at the corner of Berteau and Ravenswood.

Even as examples of the architectural treatment of water towers proliferated in Chicago’s industrial landscape, critics continued to raise strenuous objections to the ongoing addition of unadorned water towers to

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rooftops. The Chicago Tribune vigorously editorialized against the visual blight of water tanks on many occasions during the 1920s. A 1929 article declared, "We are respectfully submitting herewith a group of likely candidates for membership in the Chicago Association of Atrocities—a notorious element in our town which has brought forth a number of broadsides from this paper's staff of editorial writers. The group for which membership is requested comprises roof water tanks—the Adam and Eve variety—that is, tanks exposed to the public view without the slightest attempt at concealment or adornment."<sup>21</sup> In an attempt to focus the attention of architects on this problem, Leon E. Stanhope, president of the Illinois Society of Architects, proposed a new annual award for the best skyline and roof view of buildings erected during the year. He hoped that such a prize would have a ripple effect on other design awards, making it unthinkable to judge a building solely for its elevation, while ignoring "a roof cluttered up with penthouses, tanks, and stacks."<sup>22</sup> In 1930, another observer hoped that a new competition would start for a "tank beautiful," that would replace "the thousands of sky searing atrocities perched on commercial and office buildings in Chicago."<sup>23</sup> Although architects such as Sullivan, Schmidt, Nimmons, Davidson, and Alschuler had shown the way, obviously not enough designers and their clients had followed. The "tank beautiful"—the roof and factory beautiful crusades of the early twentieth century—provide a rich context for understanding the form and shape that Mundie & Jensen gave to their design for the International Tailoring Company building. The demolition of Alschuler's A. Stein & Company building leaves the International Tailoring Company as Chicago's most notable clothing manufacturing building to directly participate in the embellished "tank beautiful" part of the factory beautiful movement.

The Commonness of Side Elevations

There is some irony in the fact that, while creatively joining others in tackling the aesthetic challenge of the roof top water tank, Mundie & Jensen left unresolved an equally intractable aesthetic problem in contemporary architectural and urban design. Like nearly all of their contemporaries, Mundie & Jensen turned a blind eye to fact that the east elevation of their factory was built almost entirely of common brick with little attention paid to architectural composition. That elevation would nevertheless remain visible to many people in the neighborhood for generations to come. The common brick east elevation was initially constructed with a sense of optimism that later buildings would be built to obscure the view of the east elevation from the public way. Since those optimistic visions never came to pass, the Tailoring building remained the tallest building on the block. The common brick east elevations hovered on the neighborhood skyline for many see as a common part of their experience of the building.

The International Tailoring Company in Labor History

In 1910, Chicago's garment industry consisted of many small shops and a smaller number of large firms, many of which continued to give contract work to the city's countless sweatshops. One major firm—Hart, Schaffner and Marx—moved away from small shop contracting when it opened a substantial inside

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manufactory that employed over 8,000 workers. Over the next few years, several of the large firms that made up the Chicago Wholesale Clothiers Association followed this precedent. It was in the context of this development that the International Tailoring Company decided to build its new factory at West Jackson Boulevard and South Peoria Street in 1915. With its new manufactory, spacious enough to employ hundreds of garment workers at a single site, the International Tailoring Company thus played a part in a general trend in the clothing industry. Industrial leaders hoped to increase efficiency, managerial control, and profits by concentrating work at a central site, as well as ease pressure from the labor movement and social reformers who denounced sweatshop labor. Yet the change also eased the way for unions to organize the industry having easy access to large numbers of workers in single workplaces.<sup>24</sup>

The International Tailoring Company built its new factory building in the very year that the Amalgamated Clothing Workers of America initiated an ambitious effort to organize workers throughout the national industry. As a major center of non-union employers, Chicago saw mounting conflict. In September 1915, nearly 5,000 clothing workers met together in mass meeting to demand union recognition, a 48-hour work week, and the general adoption of arbitration machinery that would replace the violent cycle of strikes, blacklisting, and industrial disruption in the city. When employers refused, clothing workers struck across much of Chicago. Newspapers of 1915 urged city officials to intervene to bring a peaceful resolution, and a committee of leading businessmen and social workers, headed by Jane Addams, appealed to the mayor to arbitrate. Addams also joined other leading Chicago women to raise funds up to \$10,000 per week in order to support the strikers. The strike ended with only limited concessions on the part of employers, but the union continued organizing, and within a few years it could claim substantial victory. World War I may have hastened union success, for the Federal War Labor Board endorsed basic principles of collective bargaining among firms who sought contracts for producing uniforms during the war. In 1919, the Chicago's Hart, Schaffner, and Marx agreed to a 44-hour work week, bringing pressure on its non-union competitors. By the end of that year, the large firms associated in the Chicago Wholesale Clothiers Association (including International Tailoring) agreed to recognize the Amalgamated Clothing Workers and the industry was wholly organized. Said the union, "At last our wildest dreams are brought to a realization—Chicago 100 per cent. Amalgamated."<sup>25</sup> Sidney Hillman led the Amalgamated at this time. Hillman was a former Hart, Schaffner & Marx employee who was the rank in file leader of the major 1910 strike against Hart, Schaffner & Marx,

International Tailoring Company stood out among the industry leaders that would later seek to roll back union gains. In fact, in 1925, International Tailoring Company became a central player in a conflict that, viewed at the close of the decade, appeared as "probably the most bitterly fought battle that has ever taken place in the clothing industry between a labor union and an individual employer."<sup>26</sup>

In 1925, the Company did approximately two million dollars of business, with some 1300 workers located in Chicago and New York, some of them employed by subsidiaries. The strike began in Chicago, where roughly 800 workers walked out of International Tailoring and its subsidiary J. L. Taylor Company on June 26, 1925. The immediate issue was not the usual one of wages, quality of working environment, or hours. Instead,

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the dispute began when International Tailoring refused to renew its biennial agreement to honor arbitration committees and machinery, which had stabilized production and labor relations since 1920. The company sought to return to an open shop practice, hiring non-union workers, and raising the specter of a return to the industry's earlier regime of low wages, long hours, and frequent labor disruption due to strikes. The Amalgamated Clothing Workers accordingly resisted, and soon employees at the New York branch of International Tailoring also walked out.<sup>27</sup>

In both New York and Chicago International Tailoring Company responded to the strike by seeking court injunctions to end the picketing of factories by striking workers. Court injunctions against picketing had been a time-honored tactic used by employers to weaken union protests, subject strikers and their leaders to arrest and, in the view of unions, to keep striking employees from exercising their constitutional rights to freedom of speech and freedom of assembly. In New York Jacob L. Reiss claimed that Hillman and the Amalgamated represented "a radical departure in unionism by revolutionary elements among the clothing workers," and the International Tailoring Company won a major court victory over the union. In July, 1925 the court issued a temporary restraining order against the union and on August 12<sup>th</sup> the court ruled in *International Tailoring Company v. Hillman* that due to striker "intimidation" of non-striking workers it felt compelled to ban pickets from assembling anywhere within ten blocks of the International Tailoring Company building. This ruling not only moved the union strikers away from the building but also completely out of the garment district.<sup>28</sup>

In Chicago the courts ruled differently and effectively strengthened the hand of the Amalgamated Clothing Workers. The different outcome turned in no small part on the recent passage of a pro-labor anti-injunction law by the Illinois legislature. Over the decade prior to the 1925 strike anti-injunction laws had consistently failed in the Illinois legislature. In February 1917 a petition with hundreds of names, including that of former governor Edward Dunne and several University of Chicago professors implored the legislature to pass a law forbidding courts from enjoining unions from picketing. The petition was circulated after dozens of garment workers were arrested for "loitering," "disorderly conduct," and "picketing" in the garment district after a court order prohibited picketing.<sup>29</sup> In 1919 anti-injunction bills also failed in the legislature.<sup>30</sup> On April 28, 1925 a bill to prohibit judges from issuing injunctions in labor disputes lost in the Illinois house by three votes.<sup>31</sup> Although there is no clear link between the International Tailoring Company's May, 1925 announcement that it would not renew its biennial arbitration agreement with the Amalgamated union and the reintroduction of the anti-injunction bill in the Illinois house on June 11, 1925, the events did unfold within the same time frame. The bill had the strong backing of Republican Governor Lennington Small and many Democratic members of the legislature. Upon the new consideration the bill passed by a single vote.<sup>32</sup> Governor Small signed it into law on June 20, 1925.<sup>33</sup> On August 3, 1925 Chicago Judge Hugo Pam rejected the effort of the International Tailoring Company to get an injunction against the picketing of its building at Jackson and Peoria by its striking employees. Judge Pam explicitly pointed to legislature's recent action in arguing that he had "no jurisdiction to enjoin such picketing."<sup>34</sup> Strikers were permitted to peacefully picket the International Tailoring Company building, the culmination of years and years of political effort on the part of the union and progressive reformers. This stood in sharp contrast to the situation in New York where the judge

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created a legal furor and engendered bitter violence by denying union members the right to picket around the International Tailoring Company building.<sup>35</sup>

In 1925 strikers at the International Tailoring Company building underscored a shift the course of local labor history. According to a Union spokesman, "In the past, many strikes have been broken through the issuance of injunctions against picketing and the subsequent arrest of violators who then had no opportunity of jury trial."<sup>36</sup> The new anti-injunction law that protected workers' rights to picket was immediately pressed into use in the strike at the International Tailoring Company. The Tribune editorialized in favor of the law: "In the American industrial struggle there have been abuses of violence and there have been abuses of court orders. The one grew into the other. This act . . . protects a peaceable citizen in his rights. He may quit work in concert with other workers and he may try to get others to quit work. The strikers may not be restrained by injunction from assembling on the streets. That does not mean that the police must allow them to congregate. They are not granted any rights to obstruct public places, annoy other persons or create disorders."<sup>37</sup> International Tailoring Company's anti-union initiatives provoked the strike of 1925 and the workers seized on the new law protecting workers' right to try to "persuade or advise" other garment workers to join the strike.<sup>38</sup> Picketing at the building on West Jackson Boulevard and South Peoria Street was thus a significant event in the broader effort to secure working Americans' right to organize and to exercise their freedom of speech and assembly. On November 6, 1925, after a strike lasting nineteen weeks, International Tailoring Company settled its dispute with the Amalgamated Clothing Workers of America. The strike had cost the company an estimated \$2 million dollars and ended in a victory for the Amalgamated, staking some new ground in the relationship between workers and employers.

Given the harshness of the rhetoric and the strategies employed in the 1925 strike, few could have predicted that in 1939 Sidney Hillman would attend a banquet at the Biltmore Hotel in New York with Raymond Reiss, the president of International Tailoring and the son of its founder, to celebrate what Hillman called, "fifteen years of real cooperation, real confidence, which make it possible to face each other as real friends and partners in an enterprise." Another guest hailed the "peaceful and just collaboration" between "capital and labor" as an object lesson of great import to the nation.<sup>39</sup> The International Tailoring Company building had provided something of a stage for the playing out of this drama of contesting and reconciling labor relations. The size of the building, the scale of its operations, stood in sharp contrast to the sweatshop origins of the clothing business in nineteenth-century Chicago. As Hull House reformers had anticipated the size of the workplace, represented by the International Tailoring Company building, made it much easier for unions to organize garment workers. These workers had literally emerged from the dark corners of Chicago's economy and joined unions in their new clothing factory workplaces. The reforms that the building captured in the way of better light and air and sanitation for workers constituted great steps forward. However, those improvements did not end the struggle for economic power and control in the garment industry. The right of workers to strike and picket, affirmed by the anti-injunction law and the court ruling supporting the Amalgamated pickets at the International Tailoring Company, helped in the balancing of the power between "capital and labor." Interestingly a few years after the victory in the strike against International Tailoring Company the Amalgamated Clothing Workers built a monumental union headquarters, health center, and social hall at the



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northeast corner of Ashland Avenue and Van Buren Street. The five-story limestone building designed by Henry Dubin had classical piers and a sculpted American bald eagle rising over the main cornice.<sup>40</sup> A tall embellished tower, enclosing the building's water tank, rose above the building. The union hall design registered something of the victories won by the Amalgamated Clothing Workers in their contests with the International Tailoring Company at the tower-topped factory located less than a mile to the east.

<sup>1</sup> Thirteenth Census of the United States Taken in the Year 1910, Volume IX, Manufacturers, 1909, Reports B Y States, (Washington, D.C., 1912): 296-298.

<sup>2</sup> Youngsoo Bae, Labor in Retreat: Class and Community among Men's Clothing Workers of Chicago, 1871-1929, (New York: State University of New York Press, 2001), see especially: Chapter 2, "From the Sweatshop to the Factory," pp. 47-83.

<sup>3</sup> Jane Addams, "The Settlement As A Factor in the Labor Movement," in Hull-House Maps and Papers, (Boston: Thomas V. Crowell & Co., 1895), 184-185.

<sup>4</sup> Florence Kelley, "The Sweating-System," in: Hull-House Maps and Papers, (Boston: Thomas V. Crowell & Co., 1895), 27-45.

<sup>5</sup> Chicago Tribune, 14 May 1899.

<sup>6</sup> Chicago Tribune, 21 November 1901.

<sup>7</sup> Chicago Tribune, 7 May 1902

<sup>8</sup> Chicago Tribune, 3 May 1903.

<sup>9</sup> Chicago Tribune, 4 May 1919.

<sup>10</sup> Chicago Tribune, 6 December 1896.

<sup>11</sup> Tenth Census of the United States, Manuscript Census, Population Schedule, 4<sup>th</sup> Ward of Sheboygan, Wisconsin, Enumeration District 217, page 2.

<sup>12</sup> Quoted in Frank A. Randall, History of the Development of Building Construction in Chicago, (Urbana: University of Illinois Press, 1849), 164.

<sup>13</sup> Chicago Tribune, 15 May 1908.

<sup>14</sup> Debra E. Bernhardt, "Triangle Shirtwaist Factory Fire Site is NHL," [crm.cr.nps.gov/archive/17-1/17-1-12.pdf](http://crm.cr.nps.gov/archive/17-1/17-1-12.pdf)

<sup>15</sup> Chicago Tribune, 7 November 1915.

<sup>16</sup> "Some Industrial Building by George C. Nimmons," Architectural Record, 38 (August 1915): 229.

<sup>17</sup> "Some Industrial Building by George C. Nimmons," Architectural Record, 38 (August 1915): 229-230.

<sup>18</sup> George C. Nimmons, "Does it Pay to Improve Manufacturing and Industrial Buildings Architecturally?" The Brickbuilder, 25 (September 1916): 217-247.

<sup>19</sup> Chicago Tribune, 1 August 1926.

<sup>20</sup> Chicago Tribune, 28 December 1919.

<sup>21</sup> Chicago Tribune, 17 February 1929.

<sup>22</sup> Chicago Tribune, 4 September 1927.

<sup>23</sup> Chicago Tribune, 19 October 1930.

<sup>24</sup> Overview of the Chicago clothing or garment industry from Youngsoo Bae, Labor in Retreat: Class and Community among Men's Clothing Workers of Chicago, 1871-1929, (New York: State University of New

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York Press, 2001); Chicago Joint Board, The Clothing Workers of Chicago, 1910-1922 (Chicago: Amalgamated Clothing Workers of America, 1922); George Soule, Sidney Hillman, Labor Statesman (New York: The MacMillan Company, 1939); Steven Fraser, Labor Will Rule: Sidney Hillman and the Rise of American Labor (Ithaca: Cornell University Press, 1993).

<sup>25</sup> For the union's view of organizing and the strike of 1915, Chicago Joint Board, Clothing Workers of Chicago, chap. 5, esp. pp. 102-104 on James Addams; p. 114 on Hart, Schaffner and Marx; the quotation is from pp. 122-123. On World War I, see Soule, Sidney Hillman, chap. 6.

<sup>26</sup> P. F. Brissenden and C.O. Swayzee, "The Use of the Labor Injunction in the New York Needle Trades II," Political Science Quarterly, vol. 4 no. 1 (March 1930), pp. 87-111. Quotation on p. 91.

<sup>27</sup> P. F. Brissenden and C.O. Swayzee, "The Use of the Labor Injunction in the New York Needle Trades II," Political Science Quarterly, vol. 4 no. 1 (March 1930), pp. 87-111.

<sup>28</sup> Brissenden and Swayzee, "Use of the Labor Injunction," pp. 90-101. Report of settlement is in "Settle Strike of Workers in Clothes Plant," Chicago Daily Tribune, November 8, 1925.

<sup>29</sup> Chicago Tribune, 28 February 1917.

<sup>30</sup> Chicago Tribune, 10 April 1919.

<sup>31</sup> Chicago Tribune, 29 April 1925.

<sup>32</sup> Chicago Tribune, 11 June 1925.

<sup>33</sup> Chicago Tribune, 20 June 1925.

<sup>34</sup> Chicago Tribune, 3 August 1925.

<sup>35</sup> For context of the contrast see: William E. Forbath, Law and the Shaping of the American Labor Movement (Cambridge: Harvard University Press, 1991).

<sup>36</sup> Chicago Tribune, 3 August 1925.

<sup>37</sup> Chicago Tribune, 12 June 1925.

<sup>38</sup> Chicago Tribune, 27 May 1925.

<sup>39</sup> New York Times, 10 February 1939.

<sup>40</sup> Chicago Tribune, 18 August 1926, 23 April 1963.

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**Section 9: Major Bibliographical References**

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Chicago Joint Board, The Clothing Workers of Chicago, 1910-1922 (Chicago: Amalgamated Clothing Workers of America, 1922).

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"Some Industrial Building by George C. Nimmons," Architectural Record, 38 (August 1915): 229.

Soule, George. Sidney Hillman, Labor Statesman (New York: The MacMillan Company, 1939).

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**Section 10: Geographical Data**

Verbal Boundary Description

North ½ of Lots 11-16 in Duncan's Addition to Chicago, a subdivision  
Of the E ½ of the NE ¼ of Section 17-39-14

Boundary Justification

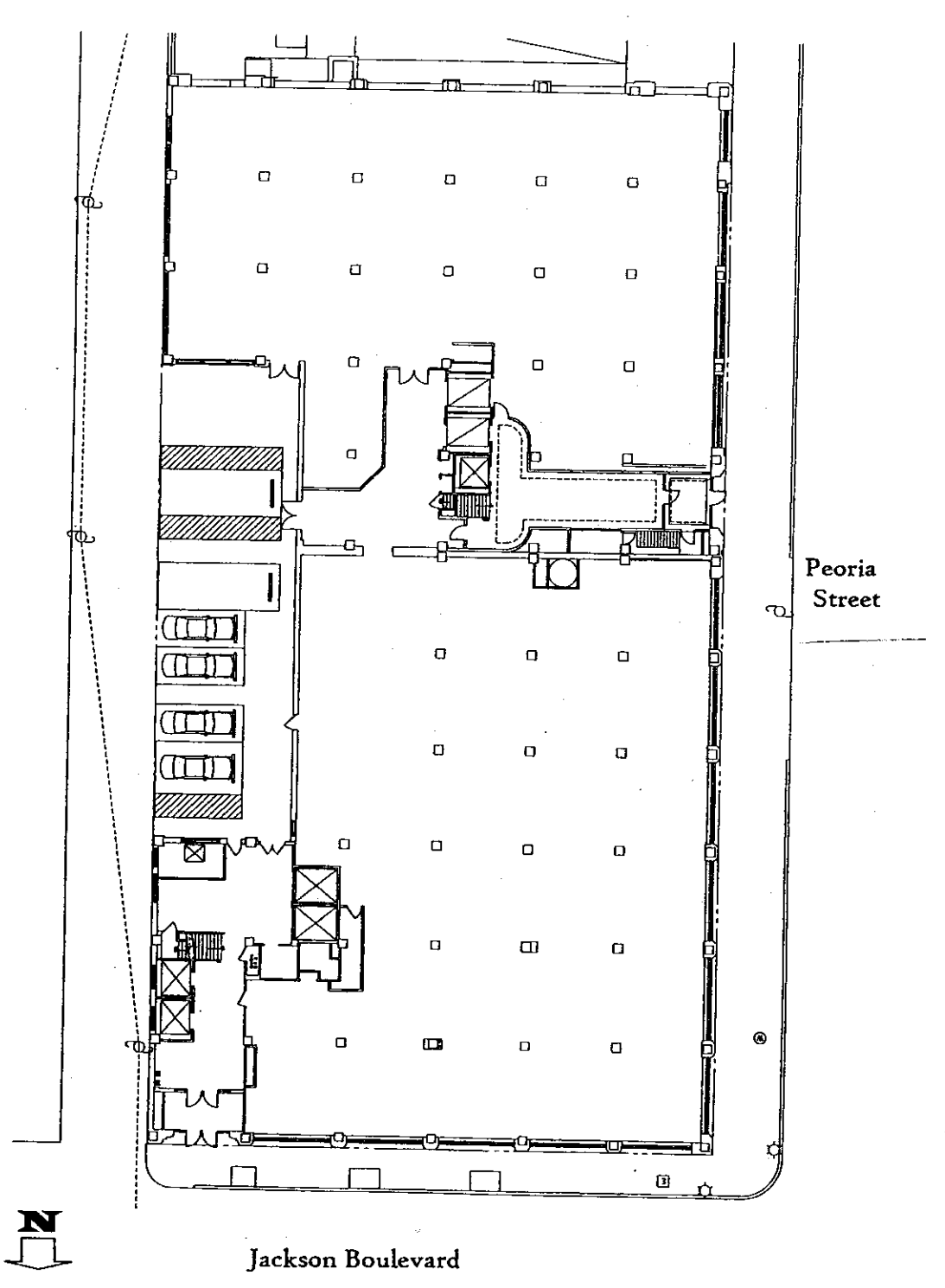
This is the full extent of the land historically associated with the building.

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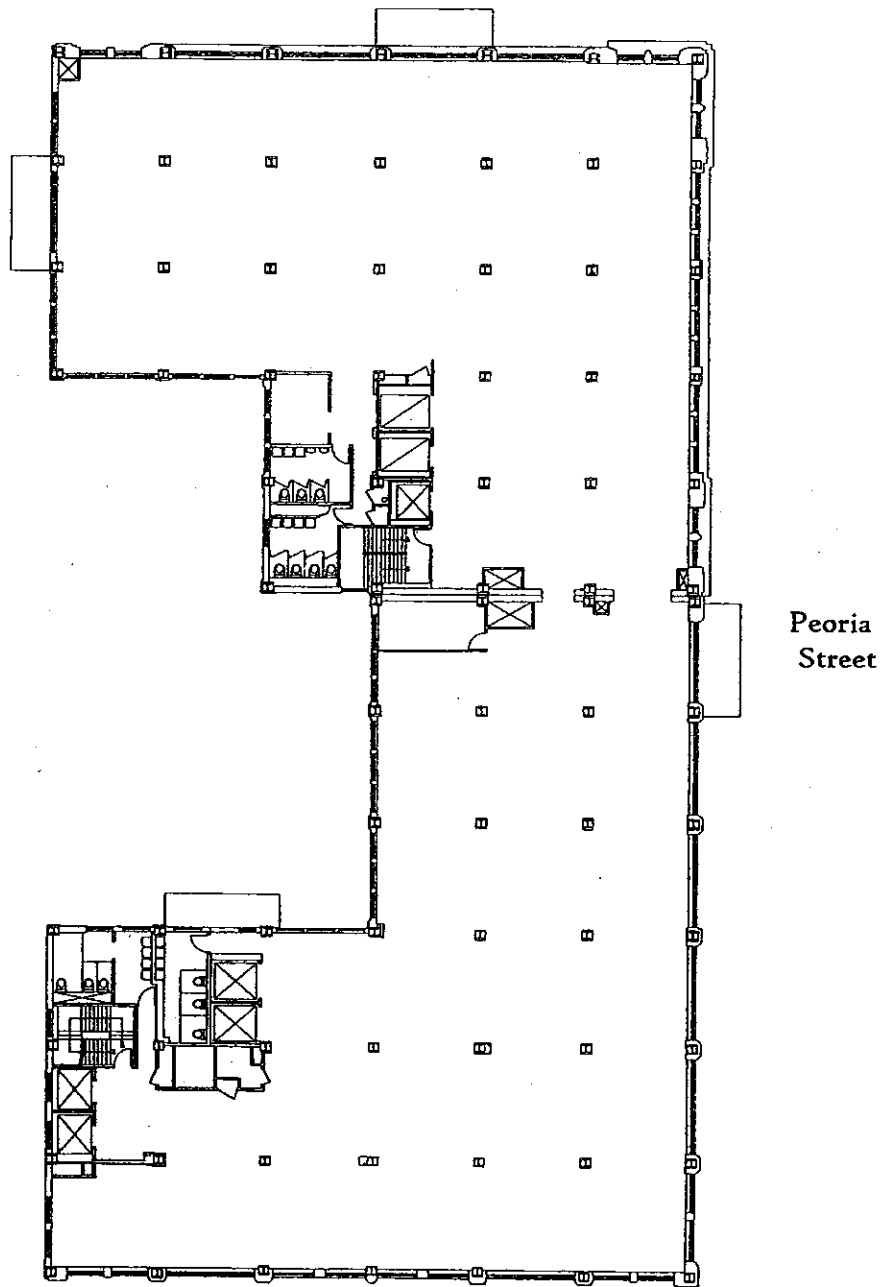


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Jackson Boulevard

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**Photograph list**

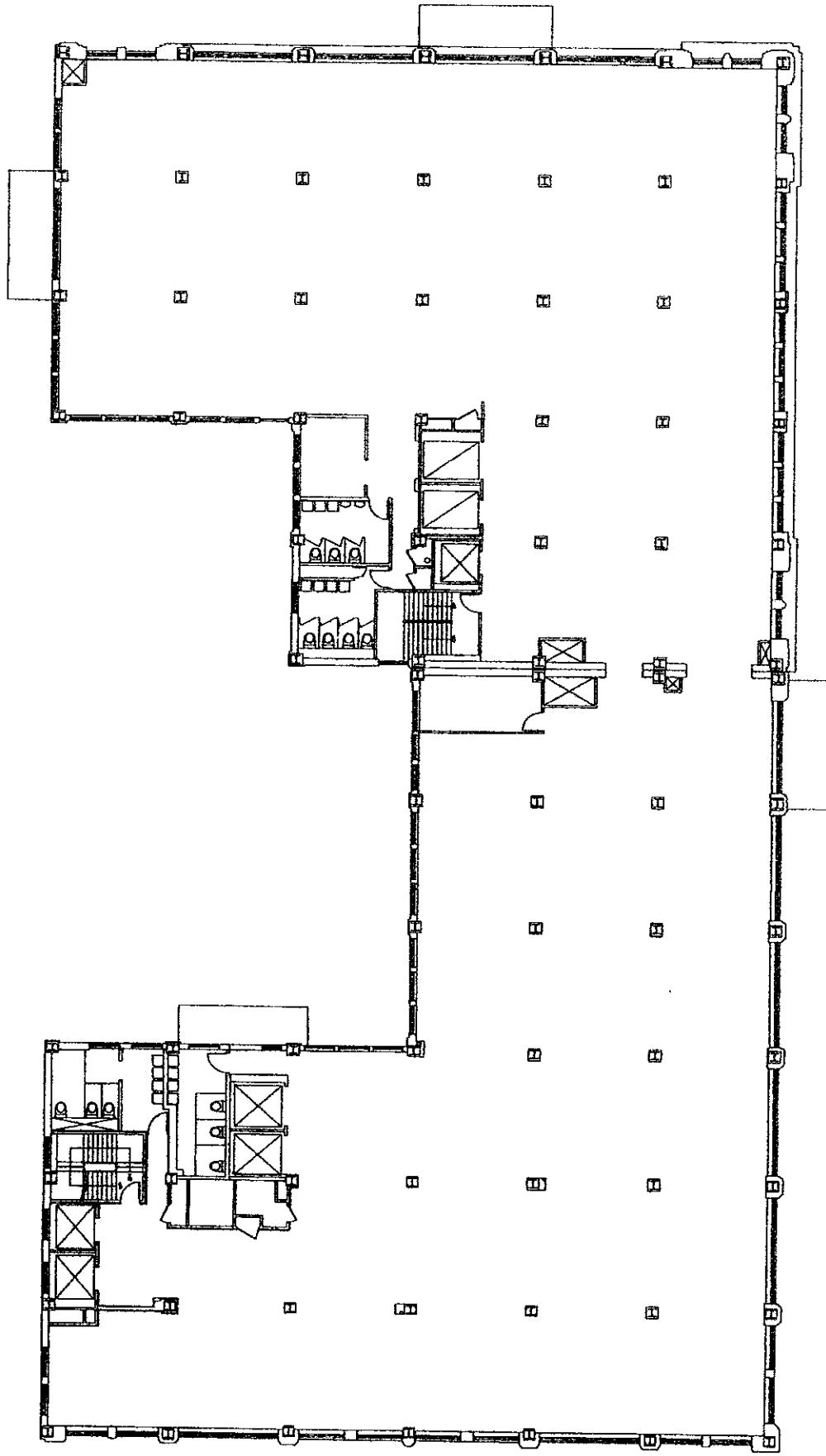
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**Photographic Documentation - Photograph list**

IL\_Cook County\_International Tailoring Building (ITB)

1. International Tailoring Building (ITB)
2. Cook County, Illinois
3. Ted Hild and Phil Krone
4. December, 2007

IL\_Cook County\_ITB01 West elevation  
IL\_Cook County\_ITB02 Front (north) façade along Jackson  
IL\_Cook County\_ITB03 View from south along Peoria Street  
IL\_Cook County\_ITB04 North (on left) and west facades from NW  
IL\_Cook County\_ITB05 West (Peoria Street) facade from southwest  
IL\_Cook County\_ITB06 West (Peoria Street) façade from west  
IL\_Cook County\_ITB07 South façade of addition from south  
IL\_Cook County\_ITB08 Loading dock on south end from SW  
IL\_Cook County\_ITB09 Light court on east facade  
IL\_Cook County\_ITB10 Jackson Blvd entry from north  
IL\_Cook County\_ITB11 Jackson Blvd elevator lobby 1  
IL\_Cook County\_ITB12 Jackson Blvd elevator lobby 2  
IL\_Cook County\_ITB13 Second floor window along Jackson Blvd  
IL\_Cook County\_ITB14 Peoria Street (west) entry  
IL\_Cook County\_ITB15 Bas-relief figure at Peoria Street entry  
IL\_Cook County\_ITB16 Stair in Peoria Street lobby  
IL\_Cook County\_ITB17 Peoria Street elevator lobby  
IL\_Cook County\_ITB18 Clock face  
IL\_Cook County\_ITB19 Tower interior  
IL\_Cook County\_ITB20 Historic ca. 1920 view

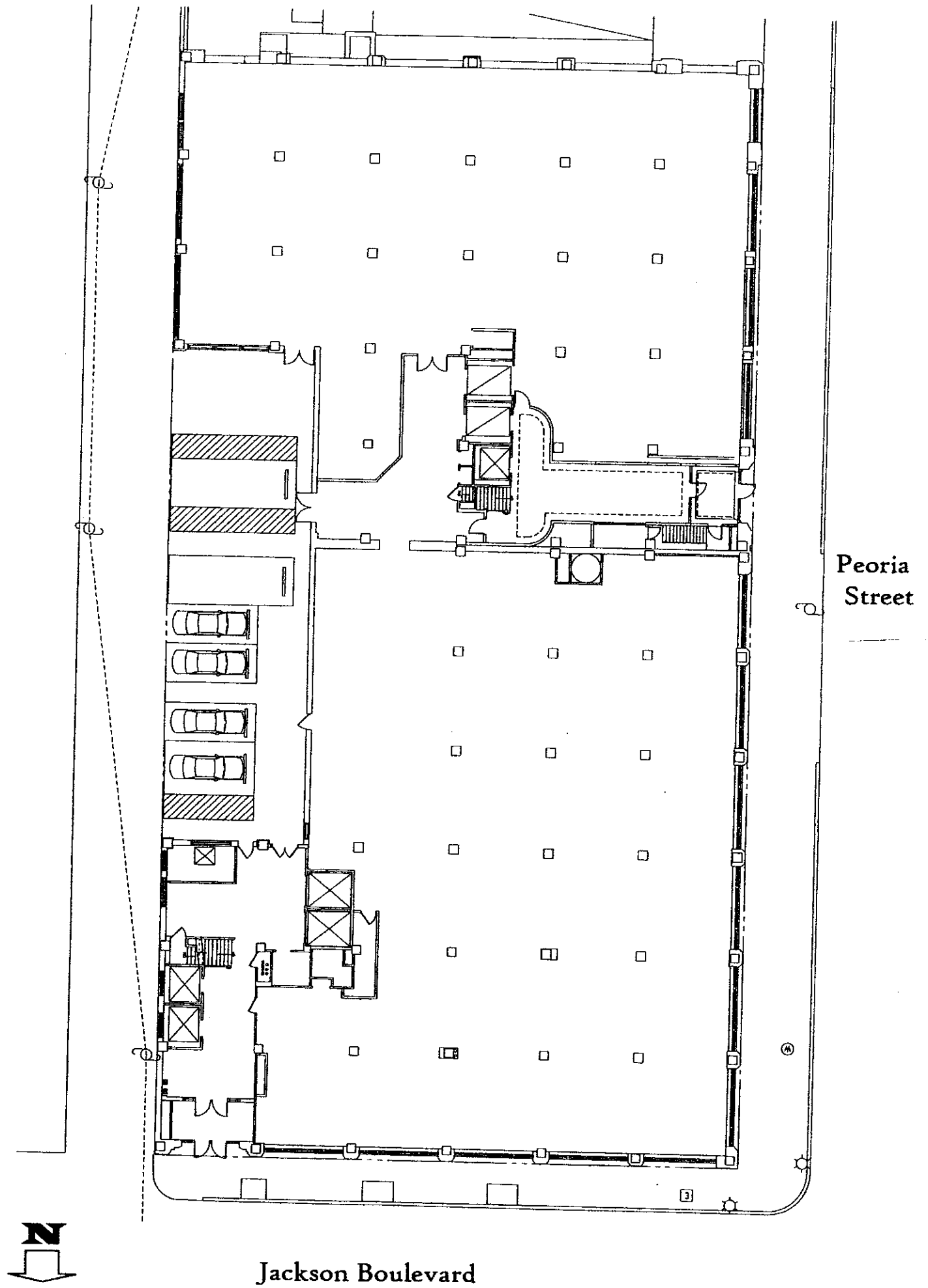


Peoria  
Street



Jackson Boulevard

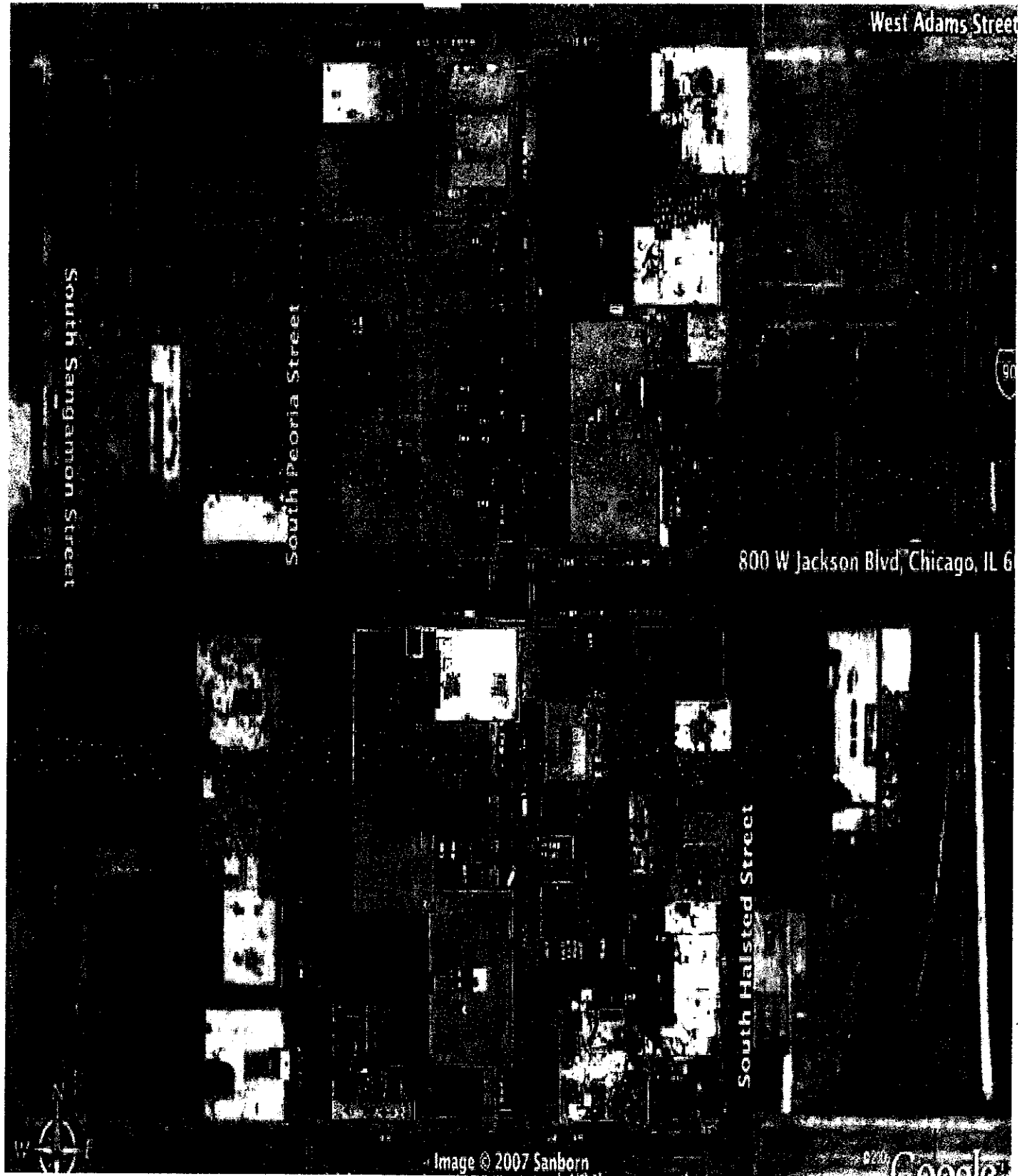




Peoria Street

Jackson Boulevard





of Yerba Buena Island, Yerba Buena Island, 08000084, LISTED, 2/26/08

CALIFORNIA, SAN FRANCISCO COUNTY,

Senior Officers Quarters Historic District, Yerba Buena Island, Whiting Way at Northgate Rd.,  
North shore of Yerba Buena Island, Yerba Buena Island, 08000085, LISTED, 2/26/08

COLORADO, EL PASO COUNTY,

Drennan School,  
20500 Drennan Rd.,  
Colorado Springs vicinity, 08000290,  
LISTED, 4/16/08  
(Rural School Buildings in Colorado MPS)

COLORADO, LARIMER COUNTY,

Greeley, Salt Lake and Pacific Railroad--Stout Branch, Approx. 1/2 mi. S. of jct. US 287 & Co.Rd.  
28, Laporte vicinity, 08000291, LISTED, 4/16/08 (Railroads in Colorado, 1858-1948 MPS)

GEORGIA, FRANKLIN COUNTY,

Ayers--Little Boarding House,  
121 Athens St.,  
Carnesville, 08000292,  
LISTED, 4/16/08

GEORGIA, PICKENS COUNTY,

Griffeth--Pendley House,  
2198 Cove Rd.,  
Jasper vicinity, 08000293,  
LISTED, 4/16/08

ILLINOIS, COOK COUNTY,

International Tailoring Company Building,  
847 W. Jackson Blvd.,  
Chicago, 07001474,  
LISTED, 4/18/08

ILLINOIS, EDGAR COUNTY,

Moss, Henry Clay, House,  
414 N. Main St.,  
Paris, 08000295,  
LISTED, 4/16/08

KANSAS, BARTON COUNTY,

Beaver Creek Native Stone Bridge,  
NE. 50 Ave. S. & NE 230 Rd,  
Beaver vicinity, 08000296,  
LISTED, 4/16/08  
(Masonry Arch Bridges of Kansas TR)

KANSAS, BARTON COUNTY,

Bridge #218--Off System Bridge,  
NE. 60 Ave. S. & NE. 220 Rd.,